

HAWKES POCKET SCORES

R. VAUGHAN WILLIAMS
FANTASIA
ON A THEME BY THOMAS TALLIS

Wallace Ruggieri

BOOSEY & HAWKES

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VAUGHAN WILLIAMS

FANTASIA

ON A THEME BY
THOMAS TALLIS

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The Second Orchestra consists of 2 First Violin players, 2 Second Violin players, 2 Viola players, 2 'Cello players, and 1 C'Bass player. These should be taken from the 3rd desk of each group (or in the case of the C'Bass by the 1st player of the 2nd desk), and should, if possible, be placed apart from the First Orchestra. If this is not practicable, they should play sitting in their normal places. The Solo parts are to be played by the leader in each group.

FANTASIA

on a Theme by Thomas Tallis.

R. Vaughan Williams.

Largo sostenuto. $\text{♩} = 66$ ($\text{♩} = 112$) ($\text{♩} = 66$)

div. *uniss.*

Violin I solo. *pp molto sostenuto* *pp*

Violin II solo. *pp molto sostenuto* *pp* *uniss.* *div. arco*

Viola solo. *pp molto sostenuto* *pp* *uniss. p.m.* *p molto pesante* *pp*

Violoncello solo. *pp molto sostenuto* *pp* *uniss. p.m.* *p molto pesante* *pp*

Largo sostenuto. $\text{♩} = 66$ ($\text{♩} = 112$) ($\text{♩} = 66$)

div. *uniss.*

Orchestra I.

Violin I. *pp molto sostenuto* *pp* *uniss.*

Violin II. *pp molto sostenuto* *pp* *uniss. p.m.* *div. arco*

Viola. *pp molto sostenuto* *pp* *uniss. p.m.* *p molto pesante* *pp*

Violoncello (tutti). *pp molto sostenuto* *pp* *uniss. p.m.* *p molto pesante* *pp*

Violoncello (last desk). *pp molto sostenuto* *pp* *p.m.* *div. arco*

Contrabass. *pp molto sostenuto* *pp* *div. p.m.* *uniss.*

Largo sostenuto. $\text{♩} = 66$ ($\text{♩} = 112$) ($\text{♩} = 66$)

div. *uniss.*

Orchestra II.

Violin I (1 desk). *pp molto sostenuto* *pp* *uniss.*

Violin II (1 desk). *pp molto sostenuto* *pp* *uniss. p.m.* *div. arco*

Viola (1 desk). *pp molto sostenuto* *pp* *uniss. p.m.* *p molto pesante* *pp*

Violoncello (1 desk). *pp molto sostenuto* *pp* *uniss. p.m.* *p molto pesante* *pp*

Contrabass (1 player). *pp molto sostenuto* *pp* *p molto pesante*

This is a page of a musical score, likely for a symphony or opera. It features multiple staves with various instruments and vocal parts. The score includes dynamic markings such as *f appassionato* and *div.* (diviso). The page is numbered '1' in the bottom right corner.

A musical score for the song "The Rose Tree" in G major, 2/4 time. The score is arranged for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a prominent, rhythmic melody in the right hand, often playing octaves or chords, while the left hand provides harmonic support. The vocal parts enter in a staggered fashion, with the Soprano and Alto parts often carrying the main melody. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like "unio." and "ten.".

Section D

f *sost.* *ten.*

div. *f* *sost.* *ten.*

div. *f* *sost.* *ten.*

f *sost.* *ten.*

f *sost.* *ten.*

f *sost.* *ten.*

f *sost.* *ten.*

f *sost.* *ten.*

Section E

f dim. *pp*

f dim. *pp*

div. *f dim.* *pp dim.*

div. *f dim.* *pp dim.*

div. *f dim.* *pp dim.*

div. *f dim.* *pp dim.*

div. *f dim.* *pp dim.*

f dim. *pp*

f dim. *pp*

Soli col tutti.

Orchestra I.
Largamente. (♩ = ♩)

V.I. unis 

V. II. unis.

VI. (b)(7)(D)

Via (batti).



Vllo (tutti). Vla

Co. **277**

明

Orchestra II.
Largamente.

V. I. (I don't).

a tempo

F

Faint

1985

PP L
DEARLE



pesante

G

unib.

5

iv 6

div

2

Musical score for the first system, featuring multiple staves with vocal and instrumental parts. The notation includes various dynamics and performance instructions:

- div.* (divisi)
- f. sost.* (forte sostenuto)
- un.* (unison)
- p. senza cosp.* (piano senza cospicuo)
- p. cresc.* (piano crescendo)

The system concludes with a double bar line and a repeat sign.

Musical score for the second system, continuing the composition. The notation includes various dynamics and performance instructions:

- f. sost.* (forte sostenuto)
- tutti*
- last des.* (last descent)
- dim.* (diminuendo)
- un.* (unison)
- p. dim.* (piano diminuendo)

The system concludes with a double bar line and a repeat sign.

I
 Poco più animato $\text{♩} = \text{c}$ Tempo rubato.

Viola solo

p cantabile

Orchestra II.

Viol. I solo

$(\text{♩} = \text{♩})$

p cantabile

Orchestra I. $(\text{♩} = \text{♩})$

div.

div.

div.

Orchestra II. $(\text{♩} = \text{♩})$

senza cord.

ten.

pp cpr.

ten. div.

senza cord.

ten.

pp cpr.

ten. div.

senza cord.

ten.

pp cpr.

ten. div.

senza cord.

ten.

pp cpr.

ten. div.

p cpr.

10

Violin I

Viola solo

Orchestra I e II tacet.

p espr.

a tempo

L

p espr.

p espr.

p espr.

p espr.

Orchestra I.
a tempo

div. *p*

div. *p*

div. *p*

div. *p*

Orchestra II.

[illegible]

Orchestra I e II.

pochettino rit. -

- **M**ancora più animato $\text{♩} = 60$

Orchestra I.

pochettino rit. -

- **M**ancora più animato $\text{♩} = 60$

Orchestra II.

pochettino rit. -

- **M**ancora più animato $\text{♩} = 60$

This image shows a page of musical notation for a string quartet. It consists of four staves, each with a different instrument part. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ppp dolce' and 'div. ten.'. The page is numbered 'N' in the top right corner.

First system of musical notation. Dynamics include *p*, *p cantando*, and *mp*.

Second system of musical notation. Dynamics include *mp*, *f dim.*, *p*, *pp cantando*, *p sostenuto*, *div.*, *pizz.*, and *arco*.

Third system of musical notation. Dynamics include *mp*, *f dim.*, *pp sostenuto*, *p*, *pizz.*, and *arco*.

0 *poco rit.* Più animato. $\text{♩} = 66$.

cresc. *sf* *sostenuto* *f* *sostenuto*

cresc. *sf* *sostenuto* *f* *sostenuto*

cresc. *sf* *sostenuto* *f* *sostenuto*

cresc. *sf* *sostenuto* *f* *sostenuto*

0 *pizz.* *poco rit.* Più animato. $\text{♩} = 66$.
non div. arco
non div. arco
non div. arco
arco

cresc. *sf* *sostenuto* *f* *sostenuto*

cresc. *sf* *sostenuto* *f* *sostenuto*

cresc. *sf* *sostenuto* *f* *sostenuto*

cresc. *sf* *sostenuto* *f* *sostenuto*

Vio tutti. *cresc.* *sf* *sostenuto* *f* *sostenuto*

Vio (last desk.) *cresc.* *sf* *sostenuto* *f* *sostenuto*

cresc. *sf* *sostenuto* *f* *sostenuto*

cresc. *sf* *sostenuto* *f* *sostenuto*

cresc. *sf* *sostenuto* *f* *sostenuto*

cresc. *sf* *sostenuto* *f* *sostenuto*

0 *poco rit.* Più animato. $\text{♩} = 66$.

cresc. *sf* *sostenuto* *f* *sostenuto*

cresc. *sf* *sostenuto* *f* *sostenuto*

cresc. *sf* *sostenuto* *f* *sostenuto*

div. *cresc.* *sf* *sostenuto* *f* *sostenuto*

cresc. *sf* *sostenuto* *f* *sostenuto*

cresc. *sf* *sostenuto* *f* *sostenuto*

Soli. **P**

Orchestra I. **div.** **P**

Orchestra I e II.

Viola I e II.

(last desk.)

Soli col Orchestra I e Orchestra II.

Q

ten. *ff dim.* *mp cantabile* *plac.*

Poco a poco animando.

Musical score for the first system, measures 1-8. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a *div.* marking at measure 1. The second staff has a *un.* marking at measure 1. The third staff has a *un.* marking at measure 1. The fourth staff has a *un.* marking at measure 1. The fifth staff has a *un.* marking at measure 1. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for the second system, measures 9-16. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a *f cresc.* marking at measure 9. The second staff has a *f cresc.* marking at measure 9. The third staff has a *f cresc.* marking at measure 9. The fourth staff has a *f cresc.* marking at measure 9. The fifth staff has a *f cresc.* marking at measure 9. The score includes various musical notations such as notes, rests, and dynamic markings.

molto allarg. largamente

Musical score for the third system, measures 17-24. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a *cresc.* marking at measure 17. The second staff has a *cresc.* marking at measure 17. The third staff has a *cresc.* marking at measure 17. The fourth staff has a *cresc.* marking at measure 17. The fifth staff has a *cresc.* marking at measure 17. The score includes various musical notations such as notes, rests, and dynamic markings.

This is a musical score for the song "The Rose Tree". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in 2/4 time and features a key signature of one flat (B-flat). The music is characterized by a lively, dance-like melody with many eighth and sixteenth notes. The piano part provides a rhythmic foundation with chords and moving lines. The score is divided into measures by vertical bar lines, and the lyrics are written below the vocal staves. The piece concludes with a final chord and a double bar line.

Soli col Orchestra I.

T poco rit.

unis. simile
sempre *ff*
dim.
pp

unis. simile
sempre *ff*
dim.
pp

simile
sempre *ff*
unis.
dim.
div.
p dim.
pp

Vilo tutti.
sempre *ff*
simile
div.
unis.
dim.
div.
p dim.
pp

sempre *ff*
simile
dim.
pp

Orchestra II

Orchestra II.

Musical score for "L'Espresso" by Giuseppe Verdi, measures 10-15. The score is for five parts: Soprano, Alto, Tenor, Bass, and Piano. Measures 10-15 show the vocalists singing "con sord." (con sordina) and the piano playing a rhythmic accompaniment. The tempo is marked "poco rit." (poco ritardando). The piano part includes markings for "sempre sf" (sempre sforzando), "dim." (diminuendo), and "pp" (pianissimo).

Molto adagio $\text{♩} = 44$ ($\text{♩} = 55$)

Tempo del principio $\text{♩} = 80$

Orchestra I.

Orchestra II. *f* molto pesante

B. & H. 4488

W

Orchestra I e II. W

sempre ppp

sempre ppp

sempre ppp

pp

pp

f sostenuto

f sostenuto

naturale

f sostenuto

naturale

f naturale

arco

arco

arco

f sostenuto

div.

div.

20 Soli, Orchestra I e II.

Musical score for "L'Espresso" by Maurice Strakosky, measures 10-15. The score is for a piano and includes staves for right and left hand, with various dynamics and articulations.

Measures 10-15 show a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *dim.*, *ff*, *pp*, and *ppp*. Articulations include *div.* (divisi) and *tr.* (trills). The tempo/mood is marked *tranquillo*.

A musical score for the song "The Rose Tree". The score is written for four staves. The top staff is for the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The second staff is for the piano accompaniment, starting with a treble clef and a key signature of one flat. The third and fourth staves are for the piano accompaniment, starting with a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like "fz" (forzando) and "p" (piano). The lyrics "The Rose Tree" are written below the vocal staff.

= Orchestra I.

[illegible]

Orchestra II.

[illegible]

Soli.

molto rit.

First system of musical notation. The top staff (Soprano) begins with a melodic line marked *pppr*. The lower three staves (Alto, Tenor, Bass) provide harmonic support. Dynamics include *pp* and *fppp*. The tempo marking *molto rit.* is indicated above the staff.

molto rit.

Second system of musical notation. The top staff continues the melodic line. The lower parts are marked *div.* (divisi). Dynamics include *pp* and *fppp*. The tempo marking *molto rit.* is indicated above the staff.

molto rit.

Third system of musical notation. The top staff continues the melodic line. The lower parts are marked *unio.* (unisono). Dynamics include *pp* and *fppp*. The tempo marking *molto rit.* is indicated above the staff.







